

ROLAND DYENS

L. B. Story

Pour Guitare

Commande du Concours
de guitare classique
d'Ile-de-France

EDITIONS HENRY LEMOINE

24, RUE PIGALLE – 75009 PARIS

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LEXIQUE LEXICON

Les techniques généralement employées par le compositeur sont répertoriées ci-dessous avec les symboles graphiques correspondants que l'on peut rencontrer dans l'une ou l'autre de ses partitions. Cette liste, bien que n'étant pas exhaustive, prend en compte certaines techniques qui ne sont pas nécessaires pour la présente partition.



Stopper toute résonance dès l'émission de la note ou de l'accord suivants.

(*)

Rappel ou facultatif.



Cordes impérativement à vide.

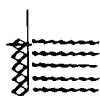
Distorsion de la note.



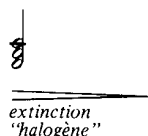
(de l'anglais "taping"). Jouer les notes en les percutant sur la touche avec l'index de la main droite.



Jouer les cordes au niveau de la tête de la guitare avec l'index (ou le pouce) de la main droite.



Faire onduler les sons harmoniques en éloignant la guitare du corps dans un mouvement de balancier lent et régulier.



Extinction progressive du son obtenue en posant le tranchant de la main droite sur la "gouttière" du chevalet, puis en la couchant très lentement sur les six cordes.



Notes jouées à la main gauche seule.



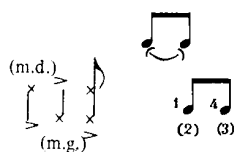
pizz. Bartok: Prendre et soulever la corde entre pouce et index puis la relâcher sèchement en la faisant claquer **fff**.



Conserver les notes posées le plus longtemps possible afin d'offrir une résonance maximale à l'arpège ou à la suite de notes.



Portamento: Glissement rapide et discret exécuté immédiatement avant l'attaque de la seconde note.



Liaison facultative.

Autres propositions de doigtés.



Percussion sur la table avec la main droite, la main gauche ou les deux ensemble.



Effet obtenu par la percussion du poing fermé sur les cordes au niveau de la rosace.



Note posée mais non jouée ayant pour

The techniques usually employed by the composer are listed below together with the corresponding graphic symbols used in their various scores. This list, though not exhaustive, includes some techniques that are not needed for the present score.

Damp the resonance as soon as the following note ou chord is played.

Recall or optional.

Open strings obligatory.

Distorted note.

Tap the strings with the right index finger.

Play the strings with the right hand index finger (or thumb) near the head of the guitar.

Let the harmonics undulate by moving the guitar away from the body in a slow, regular swaying movement.

'Halogene' dampening: gradual dampening of the sound by placing the side of the right hand on the 'fore-edge' of the bridge and then laying it down very slowly on all six chords.

Notes played by the left hand only.

*Bartok pizz.: pull the string with the thumb and index finger then release it abruptly, letting it slap **fff** against the fingerboard.*

Hold down the notes for as long as possible so as to give maximum resonance to the arpeggio or sequence of notes.

Portamento: Rapid, delicately played slide just before the attack of the second note.

Tie ad lib.

Alternative fingerings.

Percussion on the sound board with the right or left hand, or both together.

Hit the strings over the soundhole with the closed fist.

Hold down the note but don't play it so as

à Leonard BERNSTEIN et Leo BROUWER

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The musical score consists of six staves of music in G major, 4/4 time. The notation includes various fingerings, slurs, and dynamic markings.

- Staff 1:** Starts with a forte (*f*) dynamic. Includes markings for *m* (mezzo) and *poco* (poco).
- Staff 2:** Includes a performance instruction: "(poser le pouce sur ⑤)". A crescendo leads to a *meno f (eco)* marking.
- Staff 3:** Ends with a *pp sub.* (pianissimo subito) marking.
- Staff 4:** Features a forte (*f*) dynamic at the beginning. Includes performance instructions: "----- vers le chevalet" and "----- vers la touche". Dynamics include *p* (piano), *dolce*, and *mf* (mezzo-forte).
- Staff 5:** Starts with a *p sub. (dolce)* marking, followed by a *mf* section. A *p sub.* marking appears later.
- Staff 6:** Begins with a piano (*p*) dynamic, followed by a *mf* section.

The first system of the musical score for 'The Swan Song' is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'Andante' and the time signature is 3/4. The music begins with a piano introduction marked 'mp' (mezzo-piano). The first measure contains a half note G4 and a quarter note A4. The second measure contains a half note B4 and a quarter note C5. The third measure contains a half note D5 and a quarter note E5. The fourth measure contains a half note F#5 and a quarter note G5. The fifth measure contains a half note A5 and a quarter note B5. The sixth measure contains a half note C6 and a quarter note D6. The seventh measure contains a half note E6 and a quarter note F#6. The eighth measure contains a half note G6 and a quarter note A6. The ninth measure contains a half note B6 and a quarter note C7. The tenth measure contains a half note D7 and a quarter note E7. The eleventh measure contains a half note F#7 and a quarter note G7. The twelfth measure contains a half note A7 and a quarter note B7. The thirteenth measure contains a half note C8 and a quarter note D8. The fourteenth measure contains a half note E8 and a quarter note F#8. The fifteenth measure contains a half note G8 and a quarter note A8. The sixteenth measure contains a half note B8 and a quarter note C9. The seventeenth measure contains a half note D9 and a quarter note E9. The eighteenth measure contains a half note F#9 and a quarter note G9. The nineteenth measure contains a half note A9 and a quarter note B9. The twentieth measure contains a half note C10 and a quarter note D10. The system ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff is in G major (one sharp) and 3/4 time, featuring a melody of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *p* (piano). The second system continues the piece, starting with a *p* dynamic and a fermata. It includes a key signature change to F major (two flats) and a tempo marking of *molto*. The score concludes with a final cadence and a repeat sign.

Musical score for "L'Esprit du Pont" in G major, 2/4 time. The score is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. There are two dynamic markings: *pp sub.* (pianissimo, subito) at the beginning and *f* (forte) later. The piece concludes with a double bar line and the instruction "(vers le pont)".

Musical score for "L'Esprit du piano" by Maurice Ravel. The score is in G major, 2/4 time, and consists of 16 measures. It features a treble and bass staff. The melody is marked with dynamics like *mf*, *p*, and *m*, and includes articulation marks like accents and slurs. Fingerings are indicated by numbers 1-4. A box indicates a triplet of eighth notes. The piece is labeled "L'Esprit du piano" and "Maurice RAVEL".

Allegretto

f

più f

p

i

m

p sub.

ff sub.

pp sub. (dolcissimo)

(harmoniques claires)

VII XII VII XII

① ② ③ ④ ⑤

12

sempre $\text{♩} = \text{♩}$ ($\text{♩} = \text{♩}$)

mp *rasg.* *mp*

f sub. p sub. *sfz p sub.* *p* *i p i* *p i m i m*

m CIII

mp *Φ II* *p* *mf*

(p) *poco*

mf *Poco più animato* *mp*

f p sub.

m

(mf) *poco più f* *a* *p* *i m*

(mp)

(pp) *p* *p* *i* *molto*

ff *XII* *p* *pp sub.* *m i a i m* *i pp sub.* *(pp sub.)* *(f sub.)*

mp *f sub.* *f sub.* *mp* *f sub.*

⑥

(*pp sub.*) *sfz* *molto* *pp sub.* *ff* *f* CIII

Animato (*mf*) (*f*)

più f

m (*p* = *Calmando*) (*p* = *senza arp. e molto preciso*) (*norm.*) *molto* *mp sub. (dolcissimo)* (*vers la touche*) *mf marcato*

(*poco*) *mf*

(*sempre* *sfz* *p sub.*) (*f* *mp sub.*)

più animato e sempre molto preciso *p* *mf* *p sub.* *molto* *secco (*)*

con spirito rit. pochis. a tempo

breve

pp (poco metal.) *poco vib.* *f* sub. *sfz* (umoristico) perc. (table ou eclisse)

p *sfz* *sempre f*

Come prima (♩=♩)

pp sub. *f* pont.

---> touche

mf (poco) *p* *i* (pulpe)

XII VII *i* VII XII *i* *mf* *ff* sub.

f *p* sub. *ff* sub.